FABRICK

ISSUE 01

ORIGIN STORY

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Welcome to the inaugural issue of *RIT Fabrick*'s fashion magazine, themed *Origin Story*.

This issue represents the culmination of months of hard work and dedication from our members, who have poured their hearts and souls into creating a magazine that is both visually stunning and intellectually stimulating. Our articles cover a wide range of topics, from the history of fashion to emerging trends, and everything in between.

Our hope is that this magazine will not only entertain and inspire you, but also serve as a platform for our members to showcase their talent and creativity as our club moves foward. We are passionate about fashion, and we believe that fashion has the power to bring people together, spark conversation, and challenge the status quo.

Thank you for joining us on this journey.

Sincerely,
The *RIT Fabrick* Magazine Team

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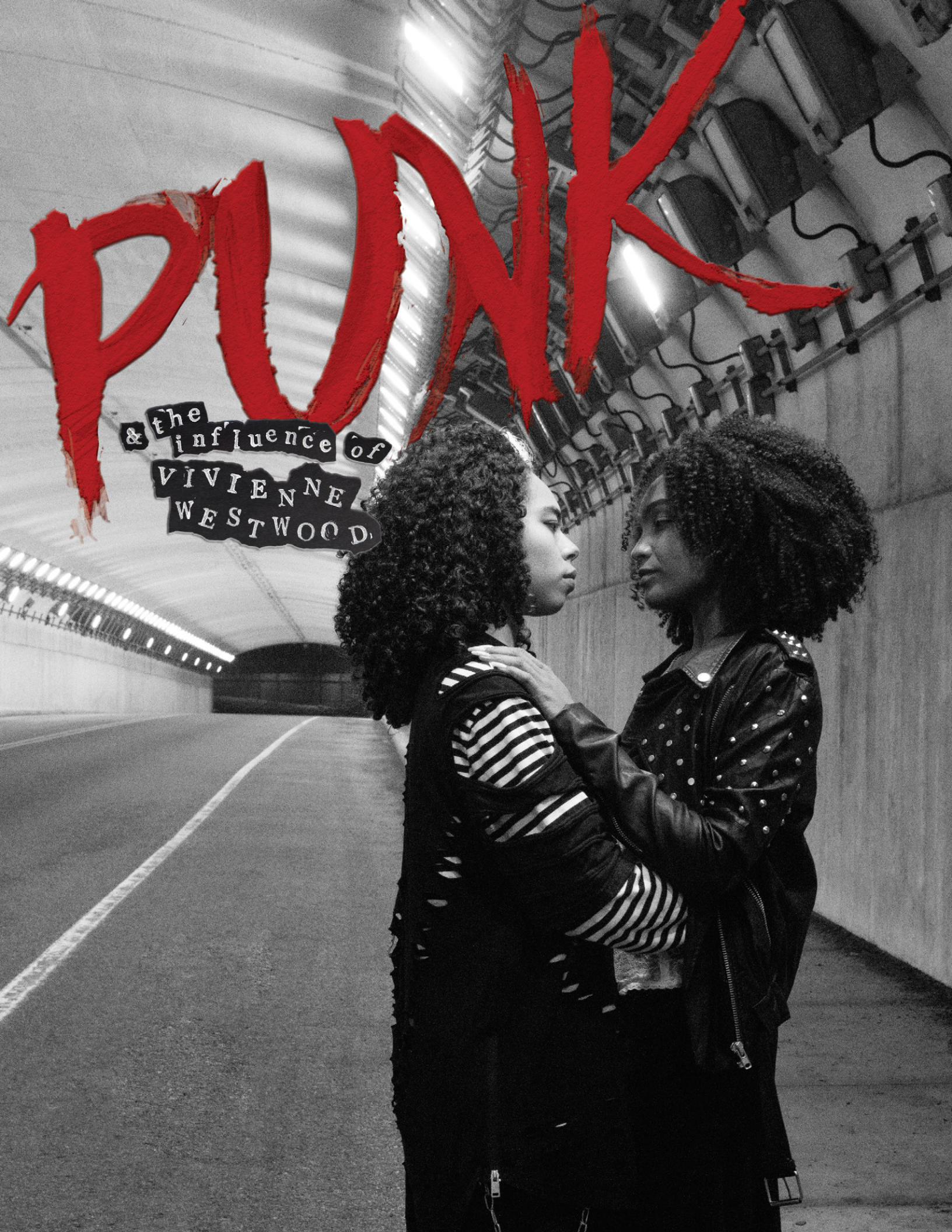
CT I: PAST


PUNK
& the influence of
VIVIENNE
WESTWOOD

WRITTEN BY EDDIE ELLIOT
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There's a snap-reaction to the word "punk". Characterized by teen rebellion and disillusionment, dark clothes, leather and hardware mixed with bright tartan prints-- punk has an undeniably recognizable look stemming from ideology, music, and a rebellious critique of conventional belief.

Throughout history, expressive movements have always pushed the agenda of political and societal revolution. Punk music found its origins in America and was overtly political from the start. It was about pushing back against the norm, embracing teen angst, and an open expression of hostility and anger towards injustice.

But while punk clothing represents the same themes, it didn't arise through a grassroots movement like the music did. It was designed by one person, a designer who is known for work that seems almost antithetical to punk style, like structured gowns and her signature crown logo. Vivienne Westwood was one of the most prolific British designers of modern fashion. She constantly evolved her design style and aesthetic and left a mark on every corner of fashion, but she will always be known for what she invented with the punk style.

Punk aimed to shock. Bands challenged the status quo with abrasive singing and guitars, and Punk fashion did the same thing. By creating outlandish and sometimes offensive clothing, Vivienne pushed the boundaries of what was acceptable in society. The clothes she created were exclusive to begin with, but over time, her designs and punk inspired clothing trickled down the trend cycle. As punk seeped into the cultural consciousness, piercings, distressed clothes, and other staples of punk fashion that once could get you harassed or fired became normalized.

Punk style was not built in a day. Vivienne and her then husband, Malcolm Mclaren, experimented constantly. They had a shop at 430 King's Road and reinvented the entire space every few years as their tastes changed, and to stay one step ahead of the culture. Each incarnation of 430 King's Road was a showroom of new wonders. The first incarnation was called Let It Rock and opened in 1971. They sold records and memorabilia from their rented room in the back of a boutique called Paradise Garage. Later that

Paradise Garage and transformed the store into a whole new world: a 1950's living room, on brand with their fascination with American culture. Only a year later in 1972, they redid the store with a new evolved version of their aesthetic, exploring darker rocker themes. It was named Too Fast to Live, Too Young to Die, a popular American motorcycle slogan commemorating the death of James Dean. At this point, 430 King's Road had become a playground for teens in the area. A subculture was being cultivated among the people who hung out around and worked in the shop. This little club of misfits is where we first meet some of the future members of the Sex Pistols, like Glen Matlock, who was a shop hand for years before becoming the bassist. In 1974, the shop changed again.

This iteration was the most provocative yet, titled simply "SEX" in huge pink letters. It took a month of renovations, fitting the store with an interior made out of a strange spongy rubber and covering the walls with lewd messages and anarchist graffiti, before the store was ready to open again. The clothing they sold was heavily inspired by bondage gear and sex worker aesthetics. There were pants covered in straps, rubber shirts, and extremely graphic t-shirts. One of the shop assistants was arrested for public indecency for wearing a Westwood shirt featuring two cowboys exposing themselves. Westwood's clothes were something completely new and never before seen. There wasn't a shop like theirs on the planet.

At this point, Malcolm and Vivienne took a trip to the United States and experienced the thriving American punk scene. The signature angry sound of the music and tight knit community enraptured them. Malcolm fell completely in love and redirected towards managing a punk band. It wasn't hard for him to find the right number of misfits nearby, and out of the shop assistants and teens who hung around the store, they created the Sex Pistols. Even if you're not into punk music, you've probably heard of them. The Pistols were a worldwide phenomenon and kicked off the explosive punk scene in Britain. Their timeful debut in 1976 aligned with the ultimate iteration of punk style: Seditionaries. Down went the pink "SEX" sign, replaced with opaque glass, creating an intimidating facade that filtered out any customers not brave enough to venture into the unknown.

Seditionaries took all the experimentation Vivienne and Malcolm had done through every version of the storefront and combined it into a fully evolved design language for this new growing subculture. It was the bondage clothing of SEX, but adapted into street wear. It was clothing as art and designs no one had ever seen before. Of course, like any art form, it only evolved from there. Copycat boutiques and brands began to pop up, but more importantly, anyone could rip up their t-shirt and put it back together with safety pins, or sew patches on a jacket. Customization and authenticity became central to punk culture.

With the Sex Pistols and other bands touring back and forth, the scene in America and England were constantly mixing and evolving, as Vivienne Westwood developed her craft further.

Vivienne never got stuck on one thing for too long; Even her incredible style language was no exception. In interviews, she described getting tired of the idea of rebellion. If your designs are all about shocking the public, you never really get to make anything of your own. It's hard to develop your own personality if you're only focusing on resisting the status quo. In the next phase of her career, she rectified that. In 1979, 430 King's Road changed for the last time. The final iteration of the store was called World's End, playing on the way that section of the city was considered the edge of London in the 18th century. World's End and Westwood's subsequent runway collections featured a drastic change in her style. She experimented with perceptions of reality, with the slanted floor of the store and a huge thirteen hour clock counting backwards at the top. In her collections, she learned tailoring and pulled on historical motifs to make incredible sculptural pieces. Her later work continues to be regarded as her most popular creations.

Late last year, Vivienne Westwood passed away at the age of 81. Her work-- in every phase of her career-- continues to be extremely popular and influential, while her fashion label continues to innovate. The subculture of punk has continued to grow and branch out into a hundred different subcultures that are thriving and vibrant today. Her creativity and commitment to challenging expectations continues to have a direct and indirect impact on many parts of our culture.

Beau Brummel

> *The Great Male Renunciation*

The men's section of any clothing store is a sad place to shop. Typically tucked in a corner taking up less than half the space of the women's section, the racks are filled with the same boxy styles in various colors. Ornamentation is completely absent and any variations in style and cut are slight. All of this adds up to send a clear message: men should not care about fashion. Or at least, men should express themselves in subtle ways. In the world of formal wear, a myriad of tiny details distinguish the difference between a well tailored suit and one bought off the rack. For nearly 200 years, some form of the suit has been men's attire of choice. Before casual clothes took over in everyday life, there were no other socially acceptable options. Men had one uniform, and the options for self expression were even more limited. In formal scenarios, this is still the status quo. Images of the red carpet or congress show seas of black and navy suits and the occasional brightly colored tie. Compare that to paintings of King Louis XVI or Charles III in their layers of rich draped velvet and lace and it's hard not to wonder what happened.

Around the turn of the 19th century, a fundamental shift occurred in the way men dress. The change didn't happen overnight; it was more like a chain reaction. And it was all catalyzed by one man: Beau Brummell. Born to servants of the prime minister, Brummell grew up surrounded by wealth, and eventually amassed a fortune of his own. His father embezzled thousands of dollars from Lord North and left Beau with a substantial fortune when he died. Beau spent his days gambling and going to the theater and all the other places young men with money to burn hung out in London. Everyone in London quickly became obsessed with him. The prince of Wales brought him into his friend group and from there Beau's influence continued to grow. He became something of a proto-celebrity. Everyone was completely taken with his wit, clever insults, and the way he carried himself. He was one of the first celebrities to really understand the importance of a persona. The public image he crafted of himself was what drew people in. People admired the way everything he did seemed effortless. But more than anything, people admired his style. Unlike other rich people of the time he dressed very minimally. He wore the exact same thing every day: a dark jacket, tan pants, and a pure white linen shirt. It was simple and effortless but instead of seeming lazy, it only added to his persona. He was rich and charming and handsome and he didn't need to be wearing the richest fabrics to look good. Beau was so popular that he had his own fan club that would follow him around and dress exactly like him. They called themselves "The Dandies" and they were obsessed with him.

Despite his persona of fashionable laziness, Beau actually cared a lot. Everything from the fit of his pants to the pure white linen of his shirt was done with intention. It was like a secret language of style that only he and his followers knew. Every morning he would get dressed in front of a crowd. He spent a good several hours bathing and dressing and making sure his cravat was tied in a way that looked perfectly rumpled, all with an audience. Beau was an influencer in every sense of the word. Tailors would hand him free gifts and beg him to wear their clothes to promote their businesses, he had his own group of followers and was beloved by many for not really doing much at all. But nowhere did he influence more than the world of men's fashion. The movement of minimalism and elegant simplicity that he started kicked off a chain reaction that eventually killed all forms of ruffles, make-up, and bright ornamentation in men's fashion forever. This moment in time was called the Great Male Renunciation. Beau's suit was revolutionary. The idea that less is more in fashion was almost nonexistent, and even the simple long pants he wore every day were something very new. He didn't invent anything himself, but the style he assembled became an entire movement that still has not left us to this day. His suit was the precursor to every modern suit that came after it.

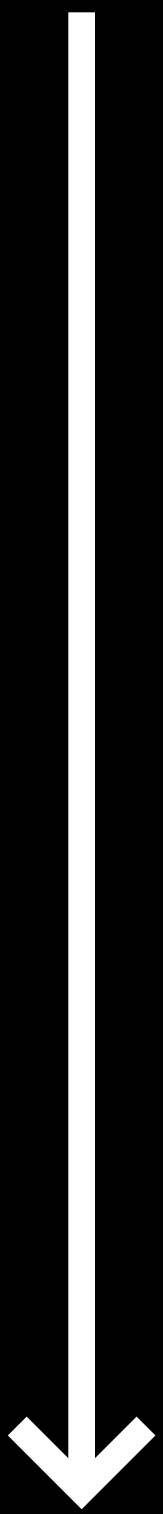
But let's not give Beau too much credit. He may have been the visible starting point, but his style only reflected a cultural shift that had been brewing for a long time. In the late 18th century, the western world was seeing a huge shift towards democracy. Beau was alive after the American revolution, and while the French Revolution was in progress. People didn't want to see opulence and blatant flaunts of wealth anymore. They wanted equality. Beau's signature uniform was not only simple and elegant, it was modeled intentionally after the uniforms of American soldiers who had just won the war. A uniform can be a great equalizer. This new minimalist style of suit symbolized the equality between classes that society had begun to strive for.

Minimalist movements throughout history have all had this same connecting thread. Minimalism in the mid twentieth century was started by the Bauhaus school in Germany, a school committed to values of social equality. They used minimalism as a tool to convey their ideas about pushing back against the dominant cultural forces surrounding class and traditionalism. Most of the objects, buildings, and furniture around you were directly influenced by teachers or graduates of the Bauhaus. The Bauhaus was only in operation from 1919 until the Nazis shut it down in 1933 for promoting communism. But still, their ideals live on. Clean shapes and a focus on function in the design world are the enduring results of the school.

This all sounds ironic these days, though. Even though minimalism is still very much the industry standard, it's widely hated for being boring, depressing, and erasing all the joy and diversity in the human experience. Soulless, flat corporate design is constantly criticized and held up as a mascot for everything wrong with capitalism. Flat design was supposed to flatten the class hierarchy; Minimalist design movements were so often characterized by lofty ideals of an end to class distinctions all together. But this never really happened. Objects were never able to destroy structures of power. As modern design spread and time went on as it always does, what was once a radical movement became the new face of the existing power and class dynamics. Class hierarchy never went away, it was just rebranded. This is also true of Beau Brummell's style and the modern suit. A suit is subtle. It doesn't scream wealth like a velvet waistcoat encrusted with gold, but all the signifiers are still there. In the stitching on a collar, the shape of a pocket, or the way you fold your pocket square. A million tiny details signal the difference between an expensive suit and a cheap one. Even from the beginning, Beau's style still signaled his wealth. His linen shirt was always pure white, despite the soot filled London air. The only way to achieve that was if you could afford to send your clothes to the countryside to be washed. The appearance of equality was never really genuine. A uniform can be an equalizer, but it can also just as easily keep people in and out.

The suit has dominated western culture for 2 centuries, but that might be coming to an end. Male celebrities in extravagant clothing or even dresses are now common to see on the red carpet. Casual dress has long since taken over in public life, and the pandemic was the last nail in the coffin for anyone who still wore a suit to work every day. Fashion is an increasingly popular hobby for young men, and this growing market is allowing fashion companies the room to produce more creative menswear options. Caring about fashion is no longer seen as a feminine trait. The range of socially acceptable options for masculine clothing grows every day. The fashion and design world is ripe for a shake up. After so long with the legacy of Beau, maybe our culture is finally ready to let go and try something new.

> Written by Eddie Elliot | Designed by Joy Zeng



ACT II: PRE

ESENT

RIT STUDENT LOOKBOOK

JADEN
SHIRT > HARLEY DAVIDSON
PANTS > OUTERSPORT
SHOES > NEW BALANCE 530

MADDY
JACKET > THRIFTED
SHIRT > URBAN OUTFITTERS
SHOES > RICK OWENS COVERSE

YUKI + GABY + TAYO

GABY
SHIRT > MANGO
SHOES > NIKE

SOPHIA + KENNEDY

KENNEDY
CORSET > HOSS LA
SLIP > THRIFTED
SLEEVES > ECLIPSE

RILEY

RILEY
SHIRT + VEST > THRIFTED
SHOES > DOC MARTENS
EARRINGS > ARCHIMAGE
JACKET > DEPOP
TIE > THRIFTED

YUKI
SHOES > MADDEN GIRL
PANTS > H&M
TOP > CHEERART

BUILDING A WARDROBE

Christopher Rose

Starting or expanding a wardrobe can be a daunting process especially when you think about the investment it can involve. As somebody who has gone through just about every phase there is in fashion whether it's streetwear, minimalism, formal wear, vintage, etc. I feel like I've made enough mistakes to try and advise others to be more efficient with their process. So from me to you, I hope I can boost your drip.

Even if what you envision in the future is a closet full of archive runway pieces, unless the dollars are leaking out of your pockets, the process will take time, and the best way to start is through filling out your closet with plenty of budget options. The most awkward stage of building the closet is having your old style, and trying to make it work with new items you add, especially if you make the mistake of investing into larger pieces. Trust me, whatever you think you really want to buy now, once you've fully developed the direction you want to go, you'll realize there was something better to spend your money on. A trip to the flea market, thrift store, or sometimes even vintage "curations", are great ways to not only flesh out the combinations you have, but allow you to experiment without breaking the bank. My suggestions for if you want to upgrade and begin looking for designer pieces is a mix of many different sites: Grailed, Ebay, and Depop are the main sites that come to mind that I've used in the past. If you really want to be an archive warrior, some of the best deals can be found on sites like Buyee or Taobao but the process is a bit more involved compared to the others. As a last resort there is retail shopping, but if there's ever a point in time where you are buying something full price, you can probably find something twice as nice, for half as much, if you look hard enough.

Deciding on the right pieces can be tough so I'll be going over various categories and what you may want to keep in mind as you add items to your collection. My goal isn't to tell you what exactly to buy, but what to think about when you make your purchases. Firstly, I'll reiterate - if you are going to buy something, first go through every avenue you normally shop through and make sure that:

1. There isn't anything around the same price point sitting in your likes that would be more worth it.
2. If there is, is it possible that you could get multiple cheaper options for the same price as one? If you are foremost worried about getting your closet to the point where you have lots of options, foregoing the expensive options for quantity isn't always bad, as long as they are still quality.

PANTS

Pants are normally where I start when I'm choosing an outfit for the day and as such, they come to mind first when building a wardrobe. The most important consideration is how they fit on your body, because what looks good on someone else may not go well with yours. As a skinny dude, if I get a pair of pants that doesn't have a good fit around the waist, or is too baggy around the upper leg/thigh, I look like I'm getting swallowed from the bottom up. I'd also keep in mind how the pants hit your shoes because based on the cut, the same shoe can look completely different in every outfit. Acquire a range of different silhouettes and find what works best with you, making sure to get colors and styles that can fit with multiple outfits in your wardrobe because while statement pants are fun, I'd save them for when the core closet is fleshed out. At that point, you can start to play around with the cooler stuff and with less risk (very hypocritical from me).

SHOES

Lately I've really condensed my shoe collection to just a couple distinct options that go with everything I have. By having something that is cohesive with the majority of your clothing for each occasion, a multitude of outfits can be made by only changing a few aspects. I'd suggest having a casual sneaker for everyday stuff or for switching up a formal outfit to be more fun. Next up is an everyday boot - the more beat up the better. Go with something that fits each of the pants you own and your outfits will become more versatile. I really like boots because they will work with just about every hem a pant could have, whether it's skinnier or wider fit. For something extra, get a more formal fitting shoe whether it be derbies, oxfords, or a boot with a sleeker style. They'll be ready for any date or special occasion while letting you also sauce on a Monday if you decide to.
Your choice of shoe can change up the entire feeling of each outfit. Even with the same pair of pants and shirt being used in each, when I wore the boots I had my outfit lean on the rugged/militaristic side, while the sneakers had a more relaxed feel. Through this principle I'm also trying to change my own personal style - transitioning to less chunky shoe silhouettes to compliment the more form fitting direction I'm going in. The last piece of advice I'd give is that with shoes, spending on quality over quantity is the way to go. Saving up for pieces is always like fighting your devils but for shoes it's worth it.

TOPS

A good assortment of tops allows you to layer in lots of different ways, so start out first with basics. Blanks and vintage t-shirts are a good place to look when building this initial core of base layers for the majority of your wardrobe. Purchase items in colors and cuts that compliment your style and try to have a varied amount of collar types. This means regular round collars, v-necks, tank tops, henley collars, etc., not to mention button up shirts and the multitude of options that come with those as well. I also like to vary in the lengths of tops I purchase for layering purposes. My favorite strategy is to have multiple shirts of differing lengths, the longest ones on the base, to create interesting accents or color gradients. Depending on how broad your collection is, the amount of different combinations you can have with just these base layers is a lot of fun to play

Once you're comfortable with the core closet, start integrating tops with certain design aspects that you're looking for. A good place to start is with different fabrics. Texture is a great way to switch outfits up, especially with items that are all similar colors, so be on the hunt for pieces in different compositions. For hotter weather, investing in quality light fabrics like silks, linens, and lighter cotton blends can keep you feeling fresh while allowing you to wear more than just t-shirts all summer. In contrast, for our lovely Rochester winters a creative layering of thicker materials like thermals, woolen fabrics, heavy gauge cottons, and sweaters can keep you warm and stylish.

JACKETS

As a sucker for jackets, they tend to be what I spend most of my time looking at, and with so many options it never gets old. They come in such a wide range of shapes and silhouettes, and there are so many signature styles for just about every brand. To me they're another category worth investing in because you'll not only be using them for (hopefully) a long time, they are typically the final layer of an outfit that most people will look at. What's more, with a jacket that's made well, the more wear you put into it, the better it'll look. If you do spend on a nicer jacket, just make sure you can utilize it in a majority of your looks so the sting doesn't hurt as much.
Similar to the pants, a basis of simple and versatile jackets is what you'll want before expanding into louder options. The main categories that I'd go about filling would be light jackets, heavy jackets, coats, and blazers/formalwear.

Things to look for in jackets are:

- Length: whether you want a long layer to drape over your outfit, a cropped jacket to draw attention to the pants, or a nice middleground.
- Fabric: Some prefer rigid materials like canvas or thicker wools to create a more structured fit, while others prefer soft and delicate flowy fabrics for an airy feel.
- Fit: especially now with many brands hyper-accentuating different aspects of how a jacket fits, there are many avenues to explore here. Oversized silhouettes, form fitting shapes, long flared sleeves, adjustable hems, etc., are all design choices you can make.

Though most of my clothes are relatively muted and similar toned, I like to use jackets to mix things up with louder/different colors than I'd normally wear. They're the final cherry on top so think it through!

Hopefully by now you may have noticed a pattern within the examples provided in a majority of the pictures. I tried to use as little pieces as possible to hopefully illustrate the many different ways you can style similar outfits by changing just a couple of things. A good wardrobe doesn't necessarily have to be a large one, but a cohesive one. This doesn't mean everything has to be the same color like mine (I'm just cheating), but work on finding a design language that speaks to you, and incorporate it into your style. It'll probably take a while to find something you are completely happy with but enjoy the journey because fashion should be fun anyway. Wear what makes you feel comfortable and buy what you want to buy. If you do decide to invest in more expensive pieces, just make sure it isn't for hype and that you'll at least be able to get your money back if you sell it down the line. A good closet is a recyclable one, so if you pick and choose your items well, once you get bored of certain pieces, you can sell and buy something new.

For anybody interested, here are some brand suggestions to dig deeper into and start going down the rabbit hole depending on what direction you want to go into:

MINIMAL
Our Legacy
Acne Studios
Helmut Lang (1986-2005)
Auralee
A.P.C
AMI Alexander Metussi

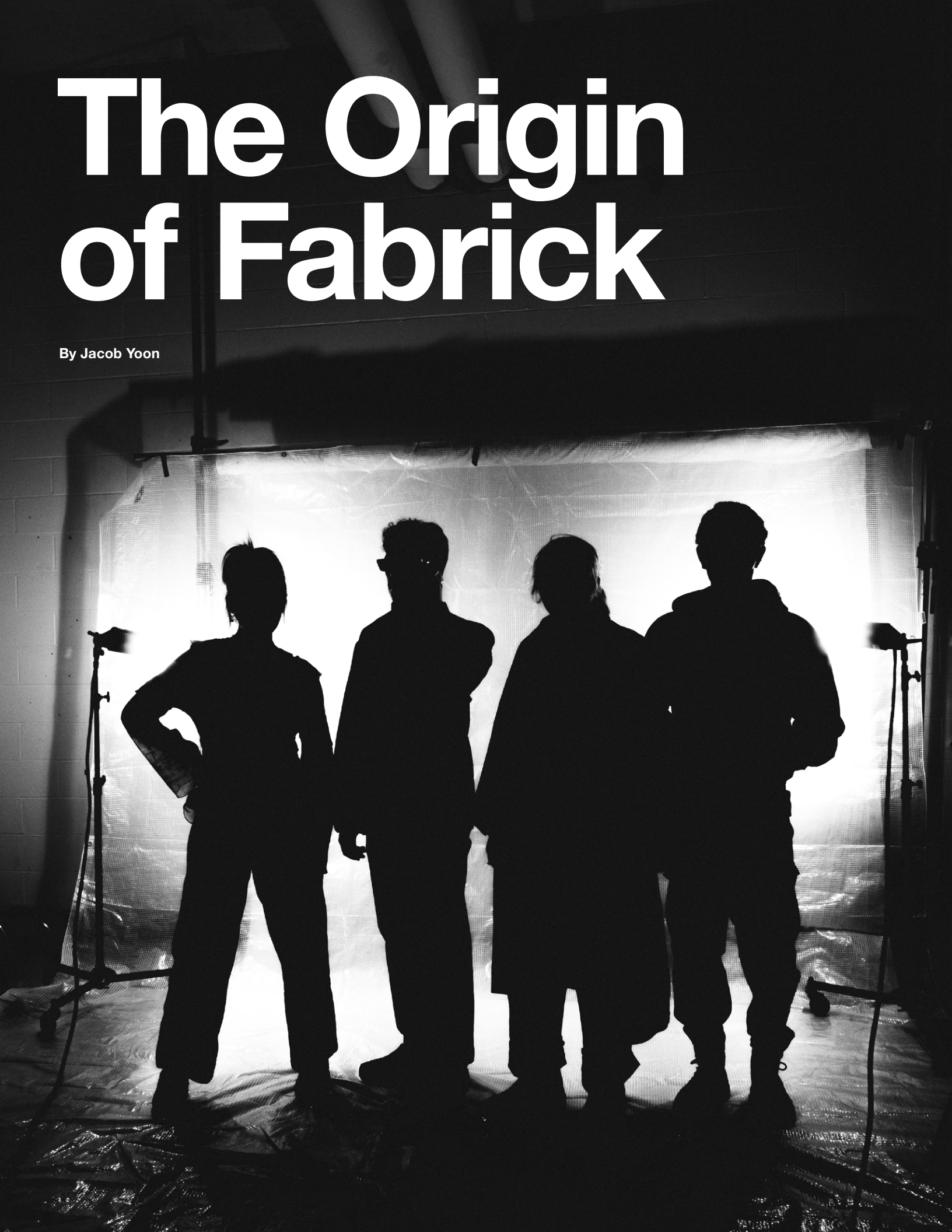
STREETWEAR
Fugazi
Sangiev
Unvain Studios
Brain Dead
Undercover (combines high fashion elements)
Number (N)ine (1997-2009)

AMERICANA
Kapital
South2West8
Corridor
Engineered Garments
Schott
Beams Plus
Visvim (for those with large pockets)

AVANTE GARDE
CDG Homme Plus
CDG Homme Deux
Julius
Ann Demeulemeester
Maison Margiela
Yohji Yamamoto

The Origin of Fabrick

By Jacob Yoon



From a simple Instagram page to an official club, RIT Fabrick is a fashion community that's stitching together style and friendship on the Brick City campus. With a passion for fashion and a drive for inclusivity, this young club is sewing the seeds for a future of creativity and fun.

Fabrick was founded in the fall semester of 2021 by Robbie Dyson, Joy Zeng, Zinah Ruff, Jacob Yoon, and Sierra Apicella. The five students were all first or second-year students at the time, and they felt that there was something missing from the clubs offered at RIT. With the art school and the fashionable students they saw around campus, they decided to create a fashion club to explore their passion for fashion and meet new people.

Robbie was the first to have the idea, and had created a small group of students in the beginning of the fall semester. He then reached out to an Instagram page called RIT Fits, an account created by Jacob to document the outfits of students on campus that had gained popularity and amassed over a thousand followers. Through the platform, they were able to gather the rest of the founding executive board and build interest within the campus community. They used the page to gain members and attention from RIT students, and soon enough, they had over 500 followers on the club Instagram page. With a faculty advisor, Taylor Kennedy, an adjunct professor in the College of Art and Design, the club applied to become an official club during the spring semester and was finally approved on January 21, 2022.

Since then, RIT Fabrick has organized a variety of exciting events, such as styling competitions, photoshoots, game nights, and even designed and created a custom collection for the Beyond Fashion show during the Fall 2022 semester.

“Our favorite thing about the club is seeing people make friends through our meetings, and just being so passionate about fashion and expressing themselves through the clothes they wear,” says Jacob Yoon, the club’s media director. “We love diversity and accept people of any style or level of fashion interest. We want to create an open environment for people to meet new people and have fun.”

Looking ahead, RIT Fabrick has big plans for the future. The club’s executive board now consists of Robbie Dyson (president), Joy Zeng (vice president), Jacob Yoon (media director), Bennett Hu (treasurer), and Edward Elliott (intern). They want to keep growing the club, get more into fashion design by creating a collection for the annual Beyond Fashion event each fall, and make the fashion magazine an annual project that they work on during the spring semester of each year.

“Our aim is to create a community where everyone feels welcomed and included,” says Joy Zeng, the club’s vice president. “We want to continue to provide opportunities for our members to learn, explore, and express themselves through fashion.”

Executive Board 22-23

(Left to right)
Jacob Yoon - Media Director
Bennett Hu - Treasurer
Robbie Dyson - President
Joy Zeng - Vice President
Eddie Elliott - Intern

RIT Fabrick is a thriving community of fashion enthusiasts, united by a passion for style and self-expression. From humble beginnings, this young club has quickly grown into a force to be reckoned with, hosting a range of exciting events and projects. As the club looks to the future, it is clear that RIT Fabrick will continue to push the boundaries of what it means to be a fashion club, embracing diversity, creativity, and a spirit of exploration. So whether you're a seasoned fashionista or just looking to dip your toes into the world of style, RIT Fabrick is the place to be.

BE
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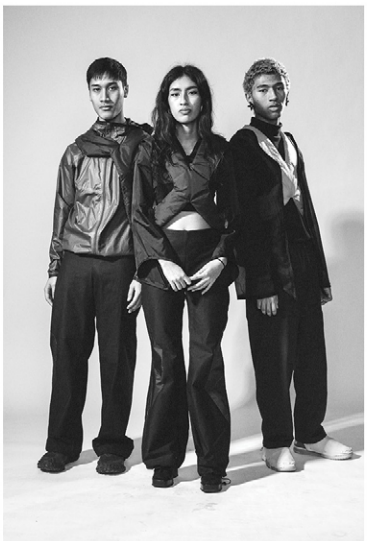
YOND SHION 22

By Jacob Yoon

For RIT Fabrick, the Beyond Fashion 2022 show was more than just an opportunity to showcase their designs. It was a chance to connect with the community, to learn from each other, and to create something truly special.

Our designers drew inspiration from the work of Massimo and Lella Vignelli, two of the most influential graphic designers of the 20th century. The Vignellis were known for their commitment to minimalism and their focus on function over form. We translated these principles into a collection of garments that were both stylish and functional.



The collection featured a variety of different styles, from simple, elegant looks to bold, geometric ones.

Fabrick was established to bring together all the students on campus with an interest in fashion and create a space for personal expression through clothing. In this spirit, our designers each interpreted Vignelli's design as inspiration for their own work. With a common source of inspiration, this collection emphasizes the diversity of personal styles while showing the cohesion that is the result of working as a collective.

This collection was a hit at the Beyond Fashion event and the garments were well-received by the audience. The event was a great success for the club and helped to raise the profile of this club as a fashion organization.

MEET THE DESIGNERS:

Andrew Lin, Industrial Design ‘24

“Vignellis’ rules to what clothing is, laid the grounds for my designs. I aimed to design clothing that is timeless, beyond current ideas and aesthetics, elegant, and a justification for the body’s natural form. Mixed into the design are airs of their jewelry and graphic design work.”

Model: Jewel Samonte

Jacob Yoon, Computer Science ‘25

“For my first look, I reduced garments to their most basic forms and shifted different lines and creases in the fabric to portray the flows and ripples that make up our bodies. My second look involved bringing new life into post-consumer clothing to create sustainable garments. Aspects of Vignelli’s subway maps, such as the functional simplicity and use of geometric shapes, were incorporated to fulfill my vision and add character to the pieces.”

Models: Christopher Rose, Jaelin Vernon

Bennett Hu, Industrial Design ‘25

“Drawing from the Vignellis’ commitment to elegant designs that imagine a future of beautiful form and everyday functionality, I created pieces that are synthesized with a personal interest in the intersection of the technical and formal. Forms are stripped of details while the contrast of lines and shapes becomes prominent, leading the eye around the body.”

Models: Bryan Inthapangna, Avani Higuchi, Robbie Dyson

Eddie Elliott, Industrial Design ‘26

“The Vignellis’ commitment to high-quality materials, minimalism, and timelessness struck me as a perfect starting point. Continuing the tradition of storytelling through textiles that have existed in cultures around the globe for thousands of years, these clothing pieces are designed to be decorated with embroidered, painted, or patchwork stories from the wearer’s life. The Vignellis’ minimalism becomes a canvas on which to paint the colorful evidence of our existence.”

Model: Shilo Reid

Joy Zeng, New Media Design ‘25

“The Vignellis’ use of basic geometric forms as a foundation for their designs fostered a distinct consistency of both complexity and minimalism. This being the priority for my design inspired me to start with a simple, cohesive shape evident through the individual garments themselves and then through the entire look. Each piece creates its own lines of emphases, while simultaneously following the natural form, then all converging at the center of the body.”

Model: Heidi Weinheimer

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Sustain ability

by Edward Elliott

The fashion industry is one of the largest polluters in the world, churning out around 92 million tons of textile waste annually. Despite a focus on sustainability and innovation, the numbers are only growing. Production keeps increasing and prices keep going down, cementing the idea in consumer's heads that clothes are practically disposable.

All fashion ends up as waste eventually.

Thrifting has been promising for the future of sustainable fashion. Less than 10 years ago, the current culture surrounding resale would have been inconceivable. But this isn't without its problems. Reusing clothes does not solve the problem entirely, because it only delays the inevitable. The EPA doesn't even factor reselling into its textile waste statistics because almost all clothes will be thrown out eventually. No matter how biodegradable and earth-friendly a company claims its clothes are, they can still end up as waste.

Recycling fabric is extremely difficult.

Less than 1% of garments produced are recycled back into clothing. The reality remains that clothing is hard to recycle. There are no laws dictating that garments must be labeled with all fiber types used like there are for ingredients in food products. For example, a shirt with 100% cotton on the label could have polyester thread holding it all together. Additionally, many fabrics are blends of several materials. A lot of denim is blended with spandex to give it stretch, and most sweaters are at least partially acrylic. Recycling methods that can separate materials don't really exist in any reliable form. There also isn't any money to develop new ones, because there is minimal demand for the products of textile recycling.

Circularity is the only option.

Environmental problems caused by the fashion industry point to only one solution: complete circularity. For a system of production to be completely circular, the entire life of the garment must be planned out before it's ever created. The designer has to know exactly what type of waste will be created during production and what to do with it, as well as what will happen to the garment after the consumer is done with it. The ultimate goal is an industry with zero waste. This model is not currently possible, but with all the attention being given to sustainability, hopefully complete or near complete circularity will one day be possible.

Small scale movements.

While industry level sustainability and recycling efforts have to focus on methods that can be replicated at a mass scale, movements among individual artists are focusing on small scale creation and "slow fashion". Slow fashion is essentially the opposite of fast fashion. Creators put time and care into their craft, selling sweaters hand knitted out of hand-spun yarn, or custom weaving their own cloth. Others are focusing efforts on developing new, less wasteful methods of traditional sewing. Goldfinch Textile Studio, for example, has created several patterns that utilize an entire bolt of cloth with no excess left over for the landfill. Of course, most people are never going to buy the bulk of their clothes from small creators, and many people who might want to simply can't afford to. But their work shows a fundamental shift happening in the way we understand clothing and textiles and represents hope for a more sustainable future.

DIGITAL FASHION

WRITTEN AND DESIGNED BY JACOB YOON

Digital fashion has been a part of the artistic landscape for as long as digital art has existed. From films and animations to video games, designers have used the digital medium to create clothing that not only imitates reality, but defies the laws of physics, granting the freedom to experiment with textures, shapes, and lighting in ways that are impossible in the physical world. Yet, digital fashion is not without its controversies, as some view it as a threat to traditional fashion, while others raise concerns about its sustainability. In this article, we will explore the benefits and challenges of digital fashion and its place within the fashion industry.

The allure of digital fashion is undeniable. Digital fashion plays an increasingly important role in the gaming experience, allowing players to express their personal style and creativity within the game's virtual world. In cosplay, individuals create elaborate costumes inspired by digital characters from video games, movies, and other media. Fashion houses are also exploring the potential of digital clothing collections, creating unique and stunning designs that only exist in the digital realm. These collections have been featured in virtual fashion shows and can be purchased as non-fungible tokens (NFTs) or used on digital platforms. As technology continues to advance, the presence of digital fashion is only expected to increase.

One of the primary criticisms of digital fashion is that it eliminates the physical and technical aspects required in the traditional garment production and design process. Some people view the art of textile production, pattern-making, sewing, and draping as essential components of a garment's beauty and value. Digital fashion replaces these with skills such as 3D modeling and digital rendering. Others question whether digital fashion has any real value, given that it is a purely virtual and ephemeral product with no physical existence. While digital fashion presents new opportunities and creative possibilities, it poses challenges that must be addressed to ensure its acceptance in the broader fashion industry.

It is important to understand that digital fashion is not intended to replace traditional fashion, but rather to provide a new and exciting space for it to exist in. High fashion brands can be prohibitively expensive, making their products inaccessible to a significant number of potential customers. Digital fashion can overcome this barrier by bringing high fashion to a much broader audience, increasing its affordability and accessibility. Furthermore, digital tools can be integrated into the physical garment production process, such as through the use of 3D software to create virtual samples that can be reviewed and modified before producing physical samples. Additionally, augmented reality and virtual reality technologies can be used to create immersive experiences for customers, allowing them to see how a garment will look and fit before they purchase it. Moreover, digital fashion can highlight the unique value of traditional garments, emphasizing the time and skill required to produce them physically, making them even more desirable.

However, there are legitimate concerns about the sustainability of digital fashion. The production and use of digital garments demand significant computational resources, raising environmental worries. For example, transactions for digital clothing are frequently conducted as NFTs, and a single Ethereum transaction's energy consumption is equivalent to that of an average US household over 4.38 days. This is in addition to the hours of rigorous physics simulations and graphics computations required to create the renders seen online. Finding sustainable solutions to address these concerns will be essential to ensure that digital fashion can continue to evolve and thrive in a responsible and environmentally conscious manner.

Digital fashion offers a new frontier of creative possibilities and self-expression, expanding the boundaries of traditional fashion. By pushing the limits and experimenting with innovative concepts, digital fashion designers can inspire their traditional counterparts and drive the industry forward. In the end, it is not a question of whether digital fashion will replace traditional fashion, but rather how both can coexist and complement each other to create a more vibrant and diverse fashion landscape.

> *Design by Joy Zeng*
> *Photography by Emily Sudock*

2023 Trend Predictions

1. Silver
2. Chunky accessories
3. Heavy layering
4. Clear details
5. Long Shorts
6. Bubbly silhouettes
7. Dainty femme details
8. Exposed shoulders

> Note

These predictions are based on current trends and what we think will pick up traction in the upcoming year. Also, remember to not overconsume just because something is trending. Building a sustainable wardrobe that stands a chance against time is more important than chasing every sparkly new trend.

FABRICK SAYS

THANK YOU

We would like to extend our deepest gratitude for picking up our very first issue of our fashion magazine. This project has been a semester-long labor of love for our members who have worked tirelessly to bring you a magazine that showcases their passion for fashion and creativity.

We would like to take this opportunity to thank all of our contributors, who have generously given their time and talent to make this issue a reality. From the writers and photographers to the models and designers, each and every one of you has made an invaluable contribution to this project.

We hope this issue inspired you, and that you enjoyed reading it as much as we enjoyed creating it. We look forward to bringing you more exciting fashion content in the future! ♥